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DRESSLER FOR CODE



MARIE DRESSLER, Queen of the Screen, has been appointed as an authority on the Film Code Administration Board, by President Roosevelt.

Marie expressed "complete surprise" over her appointment, but naturally was keen on this opportunity to serve.

Taking into consideration the various important appointments which Roosevelt has conferred on women of the United States, it was quite in line with the President's vision that a woman be appointed on the Film Administration Code Board.

The selection of Marie Dressler is an excellent one, for Dressler has common sense, experience, a sense of humour, and popularity, all requisites for this particular Board, with which judgment Leo roars his verdict of approval!

FILM BUSINESS IMPROVING

DURING the evidence given before the Senate Banking Committee, Mr. Harley L. Clarke, well known in motion picture executive centres through his association with Fox Films and the General Theatres Equipment, etc., testified that the film receipts for the current year may reach \$900,000,000 after touching a low of \$700,000,000 in 1932, and \$275,000,000 during the first six months of 1933.

Mr. Clarke also testified that the business of the General Theatre Equipment has been gradually improving during the past few months.

The history of Motion Pictures in the financial and economic crisis is one of particular interest, for it appears that this Industry managed to carry on much better than other industries and enterprises. It may be that this Industry of Motion Pictures is largely represented by exhibitors who mind their own business; and that during the Hoover-Mellon-Coolidge bull market days, exhibitors remained showmen, watching the box-office instead of the tape.

As a matter of fact, and not fiction, the companies who were hardest hit in Motion Pictures during the Economic Earthquake were those companies who built the foundation of their Enterprise upon the shifting sands of a stock market.

The companies like Metro-Goldwyn-Mayer, knew that among the few and best cash businesses in the world, Motion Pictures ran among the leaders and therefore Loew's looked for its revenue from Show Business.

Warner Bros. had a great battle to fight, but won out. Why? Because the family is one which realizes in "union there is strength", and that no stock market returns can beat the box-office returns of a "Jazz Singer" and a "Gold Digger". Good pictures saved Warners.

CODE SIGNED AND SEALED

THE President of the United States has signed the Film Code. On the Administration Board, in addition to A. Lawrence Lowell, President Emeritus of Harvard, there is Marie Dressler and Eddie Cantor. Also Nicholas M. Schenck, President of Loew's Inc., and Metro-Goldwyn-Mayer; H. M. Warner, President of Warners; S. R. Kent, of Fox; George J. Schaefer, of Paramount; Mr. M. H. Aylesworth, of RKO; Mr. R. H. Cochrane, of Universal; Mr. W. Ray Johnston, of Monogram; Mr. Ed. Kuykendall, President of the M.P.T.O.A.; Mr. Chas. O'Reilly, President of T.O.C.C.; Mr. Nathan Yamins, President of New England Independent Theatre Owners and a member of the Allied Group! Now we will have an opportunity for a test of NRA, or "Now Roosevelt Acts" in the Film Industry in America.



RAY



RAY LEWIS

PRESENTS

EDDIE CANTOR has been appointed on the Film Code Board and Cantor states that his judgment will endeavor to give a fair trial for all sections of the Code, regardless of personal views.

Cantor has ideas, and money. He made his money because, in addition to his ideas, he has ability, natural gifts, tenacity and independence. He also, like Marie Dressler, is blessed with a sense of humour. Anyone who has any sense has this particular sense of humour. You have to have it to enjoy life. You may not agree with me, arguing that there are a number of eminent men and women who have sense, but not a sense of humour.

I may argue back and say that some of the most brilliant people in the world, the most talented were absolutely void of sense, common-sense for general utility, and a sense of humour. It's my story and I am going to stick to it, adding thereto that the only members of the Film Code administration Board who will be of any service to the U.S. Government, or the Film Industry will be those who have a sense of humour. After helping to organize the Motion Picture Theatre Owners of the United States and of Canada, after being identified "forever and a day" with the Independents in the Motion Picture Industry, I know how important a sense of humour is in this grand and glorious Game of Service.

I ALSO have learned to see the humour in William Fox's testimony before the Senate Banking Commission of the U.S., and the humour in the replies of Mr. Wiggins, formerly President of the Chase National Bank, the latter who declared that when Fox told the Senate that he sent word to President Hoover of the U.S. to "mind his own business" that this statement by Fox was "absolutely and entirely false".

Recently Mr. Aldwych, Rockefeller's banker had plenty to say about Mr. Albert Wiggins, and incidentally he made the new banking and investment legislation in the U.S. look like a piece of Swiss cheese, after he was through punching holes into it.

It is a pity, or perhaps it is my sense of humour, which suggests that they use the famous "lie detector" invention. This "lie detector" has been used so successfully, we presume successfully, by detective bureaus in detecting crime waves as they emanate in lying rays from suspicious witnesses.

This "lie detector" could be utilized to advantage in the Senate Banking Committee investigation, that is if the Investigation is not the usual political scenery utilized for political ex-

pediency, by the Powers who sit enthroned, against those who are to be dethroned and remain dethroned.

KING DAVID said, "All men are Liars", but the "lie detector" termed "a nursling at the University of Chicago", has been invented as a result of a theory that few human beings are capable of keeping under control all avenues of their emotional makeup.

While questions are being put to a witness, the detector registers the pulse, the ebb and flow of the blood, the breathing, the blood pressure, and other body functions. A witness may therefor be able to control his breathing, but will he control his pulse count, etc.? Only a specialist can read the "lie detector's" report.

Can you imagine what would happen to the delicate machinery of this "lie detector" if placed in any business office to record the general business dealings! There's an angle here to a picture story. We have seen "Frankenstein", "Dr. Jeckyll and Mr. Hyde", "The Invisible Man", why not a thriller in the person of "The Lie Detector", a Sherlock Holmes gifted with the sixth sense, it is presumed, by way of discovering the guilty, but his magic, his sixth sense is "the lie detector", concealed on the witness and connected in the room where this Sherlock Holmes functions.

YOU can blame "The Invisible Man" for this lie detector dissertation. I can't stop thinking about it, since I saw it at a private screening. Now I can understand why mirrors, and arms, hands, trousers, etc., floated around rooms, aided by mediums and their alleged guides, into such spirit motion. "The Invisible Man" is in every sense a thriller. It may make you feel "sweaty" in the palms of your hands, it may even cause you to bite your nails, but weird and spooky as it is, it will not make you tremblingly look over your shoulder as you enter your darkened bedroom reaching out frantically for the switch which gives you light.

It is a rare motion picture in that it contains something new upon the Screen. It should make a hit in Show Business because it presents a ghost that actually walks and talks. It will make your audience talk and that means it will make profits. It is "horrible" and yet there is something so amazing about the idea and the tricks of the camera, that the "horror" is different to the "Hunchback of Notre Dame" or "King Kong", etc., etc., because this "horror" smacks of the laboratory, it stands upon the threshold of Science, it deals in chemicals just

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Joseph Schenck and Samuel Goldwyn buy Properties, Assets, etc. United Artists for 20th Century

N. L. Nathanson Assumes Role of Big Brother to Needy

Young Winnipeg took to the Rotary Club sponsored Famous Players "free shows" the morning of Nov. 25 in a big way and contributed more than 6,000 parcels of clothing for the aid of the poor and needy families of the Province of Manitoba.

Sweaters, overcoats, bloomers, suits, underwear, stockings, dresses, and dozens of other articles, even including skates and boots — used or outgrown but still serviceable — were carried to the two downtown and five neighborhood motion picture houses that were thrown wide open to the children.

With their bundles under their arms, they first appeared at the theatres more than an hour ahead of the scheduled time, 10 o'clock, and they continued to come in a steady stream until well after the pictures had started.

Theatres open to the children in exchange for clothing were seven in the Famous Players Canadian Corporation, Limited, group, which were placed at the disposal of the Rotarian Club by N. L. Nathanson, president. They were the RKO Capitol, Gaiety, Osborne, Tivoli, Crescent, Arlington and Wonderland. The staffs of these houses contributed their services, while Rotarians attended to collecting the bundles from the children at the doors. Trucks and drivers to take the clothing from the theatre to provincial government buildings for sorting and distribution later were also donated.

Weather conditions upset the expectations of the Rotary Club and the theatre management. Children were expected to flock to the downtown houses, and arrangements had been made to transport them to neighborhood theatres, when these were packed.

But, with snow falling and a biting wind blowing, the children first packed the theatres in their districts and the downtown houses were the last to fill up.

Six thousand children were in the seven theatres at 10 o'clock, and there were hundreds of stragglers also bringing their parcels until after 11 o'clock, swelling the total attendance and the number of contributions to close to a figure not much below seven thousand. Rotarians in charge believed.

The Rotarians' collection through the "free shows" was turned over to Arthur McMamara, assistant director of relief, for the distribution shortly to families in need throughout the province.

Empress Theatre Fire Damage Now Being Repaired

(Special to Digest from Winnipeg)

Persistent and hard work on the part of fire-fighters alone saved the Empress Theatre at Lloydminster from being entirely razed recently, as fire of unknown origin threatened the building.

The flames were first noticed about 7.45 in the morning and within a few minutes smoke poured from the building, the heat being so intense that the emergency doors were blown out.

More than 12,000 feet of film were saved.

Work of repairing the Empress Theatre at Lloydminster, Sask., has commenced. The work has employed almost all the carpenters as the interior will need to be rebuilt. C. R. Coombes, one of the proprietors, who was at the coast at the time of the fire, is in town.

It is expected that the theatre will be re-opened before Christmas but the extent of the damage has not yet been estimated. A large part of the fire damage was inside the walls and ceiling.

Phil Kaufman Passes

PHIL KAUFMAN, widely known in the film trade and in Canada, where for so many years he lived, passed away at Stockholm, Sweden, Saturday morning, December 2nd, en route to Russia.

Mr. Kaufman was associated with Warner Bros. First National, being this company's European representative, with headquarters before the Hitler regime, in Berlin. He had not been in robust health for several years, but prior to his departure as European representative for Warner Bros. First National, a major operation for gall bladder trouble appeared to have benefited him greatly.

"Phil", as he was familiarly called, was stationed at Toronto, as general manager of the Famous Film Service for The Allen Bros., when they first entered the field in Canada as theatre owners and distributors of motion pictures. Mr. Kaufman was in Toronto for approximately seven years before The Allens came here from Calgary and settled in Toronto.

Later Mr. Kaufman represented several trademarks, operating an Independent Exchange, until the deal went through which gave the Louis Selznick Product, "Select" Pictures to the Regal Films Exchange. Mr. Kaufman was general manager of this Exchange for several years, resigning from this position to take the European position with Warner Bros. First National.

The Digest knew Mr. Kaufman exceedingly well; he was a personal friend of its editor, and no more regretful news than his "passing away" has been published in our paper.

"Phil" was an all-round showman. He knew picture business and picture values. He always commanded a big salary for he was an indefatigable worker and earned his pay. He was generous, impulsive, what might be termed, a good fellow. He never turned down an appeal for help, whether that appeal came from an individual or from a charitable organization. The treatment he received at the hands of Hitler's Nazis did not tend to benefit him, and following the ransacking of his office and home, Phil Kaufman's physical condition grew worse. There were rumours that the Nazis beat him up, for Phil Kaufman was a Jew, the kind of a Jew who would not be afraid to put up a fight for another Jew. He was but 43 years, born March 17th, 1890. Too young to die. He leaves a widow and three children, a brother, Harry Kaufman, resident in Montreal.

The film trade and his many friends deeply mourn his "passing on".

"He was my friend," states Ray Lewis. "I was very fond of Phil Kaufman and sincerely mourn his early death. My deepest sympathy is extended to his wife, his bereaved children, and the members of his family."

Unions in West Likely To Involve Theatres in Dispute

Announcement is made that the present dispute between motion picture operators belonging to two different unions in Edmonton, Alta., does not involve managers of Edmonton theatres. This stand is being taken by motion picture house owners, following a threat by the Edmonton Trade and Labor Council that theatres associated with the all-Canadian union might be boycotted. The council only recognizes the international union.

Observations



By The Editor

THE Uptown Theatre presented a rather interesting picture called, "Itchy Scratchy", giving scenes in the Canadian Northern Woodlands, close-ups of animals, etc., which were not only amusing, educational, but equally astonishing. The scenic flashes were also good to look upon. A narrator tells the story which is supposed to be the opinions of a dog, the latter which plays an important part in the story of "Itchy Scratchy". Canadian Educational through Empire Films is releasing "Itchy Scratchy" in Canada.

* * * *

WE have a letter from Walter F. Davis from Winnipeg, and it was certainly good to hear from this genial showman. In Ye Goode Olde Dayes Mr. Davis helped to put a few theatres on the big money map in Canada, and he and Mrs. Davis co-operated to make the theatre a centre of entertainment.

After an absence of a few years, Mr. Davis is back in Winnipeg having been appointed Manager of the RKO Capitol. Mr. Harry S. Dahn is General Supervisor, but Mr. Davis will have ample opportunity under the new theatre policy in Canada, of functioning as a showman and not as a Robot.

We can expect some excellent results from the Davis management of the RKO Capitol and wish Mr. Davis, his silent partner Mrs. Davis, and RKO Capitol the best of luck in their service to each other.

* * * *

ANOTHER welcome letter comes from Mr. C. F. Greene, editor of the "Mirror", Winnipeg's weekly paper, who writes us "Congratulations upon your editorial, 'Spare Our Blushes' in The Digest, November 11th, and which I am taking the liberty of reproducing in this weekly paper. I have long felt what you have been advocating," states Mr. Greene, "and what apparently is now being realized by the theatre executives will do much to improve the quality of the entertainment and the personal touch in theatres."

"I have in mind, as I write these few remarks one whom I consider to be a very fine type of theatre manager, Mr. Walter Davis. He has made quite a distinct success locally in popularizing two of our largest theatres, The Metropolitan and The Uptown, and has recently been appointed to the Capitol, the largest and I should imagine, the toughest job in the city.

"To my mind he has all the attributes of a first class showman, to use your expression, he has a very charming personality, is extremely popular with theatregoers, makes them all feel at home and more likely to come back (which I should imagine is what the theatre corporations want) is courteous and on the job all the time; his staff speak well of him, and I quite agree with you that all a man like Davis needs to make the theatres pay a better return is the opportunity to operate the house with his ideas and under his personal direction, instead of having to take and have to accept what someone not as familiar with the local situation may decide.

"I believe that is what built up steady and satisfied patronage in the past; and that is what our theatres need right now. We get a copy of The Digest every week, as we endeavor to run an interesting theatre column. We are "all for The Digest" especially your personal articles."

THANKS, Mr. Greene, for sending on this tribute to Mr. Davis, you will note we are "all for Mr. Davis", and thank you also that you are "all for The Digest".

It has been said "A man is not without honour save in his own country". The Digest has another weakness, or shall we call it blushingly, greatness. We praise the living, so that a man may not be without honour in his own country, or without profit.

While we are on the subject of tribute, I cannot refrain from paying tribute to the manner in which Metro-Goldwyn-Mayer gives honour to its stars. No company capitalizes as frequently on opportunities to personally herald the appreciation of its stars as does Leo, the Lion. The personal touch in the Metro-Goldwyn-Mayer star publicity must be most gratifying to the Metro-Goldwyn-Mayer stars, and incidentally exhibitors in Canada must also pay tribute to the Metro-Goldwyn-Mayer product if one is to judge by that modern philosophic conclusion "Money talks". The distribution of Metro-Goldwyn-Mayer pictures across Canada is the inspiration of "Money Talks".

Ray Presents

(Continued from page 4)

as our Lords of Ammunition, our Emperors of Armament, deal in chemicals, gases, and germs for the annihilation of warring nations, discovered and perfected by chemists retained under pay for such experimentation and discovery.

"The Invisible Man" will make you think, and if you have a sense of humour and are desirous of laughing, even when the very wits are "scared out of you", there is sufficient laughter in "The Invisible Man" to make anyone's humorous risability rise to the occasion. It should be good for a two week's run at one of the big first run houses. This may appear to be a strange conclusion, but if "The Invisible Man" gets the right kind of showmanship presentation, it should create sufficient interest and profit for a run.

IT is a strange picture, a novelty, a thriller, but not a "horror". I repeat myself here with intention, because there is nothing in the make-up of "The Invisible Man" when he becomes visible in his invisibility, but vacuum, and no one has yet discovered where there is "horror" in something which is "nothing".

Perhaps this conclusion concludes thusly because of my sense of humour. If this is so, and I have no quarrel with such a conclusion, or decision, may I then be permitted to say that "The Invisible Man" is mightily amusing, even to those who have no sense of humour.



Federated Women's Institutes Request One Dominion Censor Board